

monastic severity of the Middle Ages. Finally, Mr. WHITE's picturesqueness became the expression of "the lust of the flesh and the lust of the eye and the pride of life." His adaptation for New York of the Giralda of Seville, his most conspicuous work in Manhattan and that which is associated with his tragical fate, is a distinct triumph of this mundane spirit, for the classical examples of which in life we must revert to the decadence of the Romans or to the flowering of the Renaissance. That wonderful poem of BROWNING's, "The Bishop Orders His Tomb at St. Praxed's Church," which, according to RUSKIN, comprises the whole soul of the Italian Renaissance, might well serve as a motto for the work of the riper years of STANFORD WHITE. The delight in sumptuousness of material and preciousness of effect is as far removed from classic purity as from monastic severity. This delight is conspicuously shown in one of Mr. WHITE's latest works, the new front of St. Bartholomew's, in which he appears frankly as not so much an architect as a decorator and the chief of a decorative staff, bringing them into co-operation, and providing the associated labors of sculptors and carvers with a suitable and rich decorative setting.

One may continue to insist that this is by no means architecture in the highest sense of the term, and may still insist upon the exceptional qualities that were required to do it so well. There is, or should be, always some sense of loss and damage in seeing a born artist condemned, either by public pressure or his own volition, to heap the shrine of luxury and pride With incense kindled at the Muse's flame.

But it does matter whether factitiousness of effect, sumptuousness of material, "the lust of the eye and the pride of life" are "kindled at the Muse's flame" or merely produced by tradesmen to meet the popular demand. In STANFORD WHITE's case it was an artist that met the demand. And that fact does make a difference.

STANFORD WHITE'S WORK.

When, a generation ago, STANFORD WHITE began the study of architecture as a draughtsman in RICHARDSON's office, he attracted the notice of his chief, and of various interested persons, by the dash and sprightliness of his drawings, attesting an unusual picturesque sensibility. His first independent works, the Music Hall of Short Hills in New Jersey, the "Bank of Banks" in Fifth Avenue, and the like, gave promise of a distinctly picturesque architect. One might say a romantic architect, except that he shared with his preceptor an animosity for the forms, even including the pointed arch, in which the greatest of the schools of romantic architecture had expressed itself. Not being, any more than RICHARDSON himself, an analyst, he omitted or refused to observe that those forms which mediæval architecture actually took were only one, and one may say a casual, expression of the principles which all architecture which is in the highest degree worthy of the name has in common. Historical Gothic merely illustrates those principles more brilliantly, or at least more variously, than any other historical style, principles the application of which to new conditions and new ideas would work as brilliant a presentation of modern life as the cathedrals present of mediæval life. To see and seize the particular point of a particular problem, and then to let your building, so to say, design itself, to stand aside and watch it grow, to be sure it is right, and let it go ahead—this is the way to create an architectural organism. It is the way to make sure that, according to your measure, you are giving a true architectural illustration of your contemporary life and advancing the art of architecture in your generation.

This is to design from within outward. STANFORD WHITE's way was as different as possible from this. It was the last exterior expression of a historical monument that appealed to him, not at all the seminal idea which germinated toward that expression. Hence his architecture was always from without inward, an architecture in which "effects" preceded causes, in which reminiscences of admired things were made as plausible as possible under the actual mechanical conditions, and to which instead of being founded on the facts of the case, the facts of the case were made to conform. In his later days, when a committeeman for a most important and extensive work suggested to him that the special conditions of the case must be made the foundation of the design, he replied that he "had no time" to acquaint himself with those conditions.

This mode of design is that which it seems our most successful and fashionable practitioners owe their success and vogue to adopting. It is not in the least "architectonic"; it is decorative to the point of being "scenic." Sometimes, when the purpose itself is scenic, as in the World's Fair at Chicago, to which Mr. WHITE was not a contributor, it may be delightfully in place. But it has nothing to do with the progress of the art of architecture as an expression of the spirit of a nation or an age. It is fair to say that the architect who devotes himself to it is not properly so much an architect as a decorator.

Of course, all the same, this, may be done well or ill. There is no question that Mr. WHITE did it very well. His pictorial sensibility was and remained acute. His revolt against the ascetic expression of the Gothic minsters led him to look for precedents to the rococo, or at least to the full flowering of the sixteenth century Renaissance, which was the picturesque degeneration of classic severity, as the Gothic of the fifteenth, further north, was the picturesque degeneration of the